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Technical Report No. 604

ARRANGING MULTI-TEXT READING EXPERIENCES THAT EXPAND THE READER'S ROLE

Jeanette A. Hartman
Arizona State University West

Douglas K. Hartman
University of Pittsburgh

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Center for the Study of Reading

TECHNICAL REPORTS

College of Education
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174 Children's Research Center
51 Gerty Drive
Champaign, Illinois 61820

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Abstract

By addressing the question of how best to arrange opportunities for students to read *across* texts, this report encourages the expansion of the notion of *text* by discussing ways in which textual resources can be arranged, revising the activities in which students engage, and enlarging the scope by which students represent their understandings. An appendix contains a list of resources for locating linguistic and nonlinguistic texts.

ARRANGING MULTI-TEXT READING EXPERIENCES THAT EXPAND THE READER'S ROLE

Students tend to view reading as particularistic--they read *this* story, *that* book, and *this* article, but rarely do they think about what one text has to say about another or read one text in the context of other texts. Wolf (1988) refers to this singular conception as "local reading," because students attend closely to the local ideas and connections *within* a particular text. Consequently, they are cut off from connecting larger ideas and cultural conversations that are revealed across texts. Their role, as they have learned, is to stay within the boundaries of a single text.

In the following pages, we expand the role of the reader by discussing useful ways to encourage elementary students to read beyond a single text. We begin, however, by highlighting the extent to which local reading pervades school-based reading.

The Culture of School-Based Reading

One does not have to look too far to see how pervasive this "single-passage paradigm" is in school-based reading instruction, research, and assessment (Ackerman, 1989). Reading lessons center on the comprehension of and response to a single text, instructional strategies focus on the comprehension of an individual text, and postreading discussions evolve around a lone text. Reading research instruments also measure the comprehension of and response to a solitary text. Even reading tests assess the comprehension of an individual text, suggesting that comprehension is the act of understanding a single passage in isolation.

In other words, there is very little in schools to encourage students to read beyond a single text. Our school reading cultures, in this respect, resemble the hell in Dante's *Inferno*--a place where nothing is connected. Students' roles during and perceptions about reading are limited and verbocentric. Rather than expanding the reading roles of students by helping them connect ideas and recognize conversations between texts, our classroom practices have largely confined their view of texts to that of disconnected, discrete monologues. All of this is to say that the single-passage paradigm is deeply embedded in the way we think about and act upon all aspects of reading, not only teaching and assessment but also research.

In contrast, out-of-school reading tasks involve comprehending *multiple* texts over extended time periods, with attention directed at how texts are connected to each other (Resnick, 1987). In thinking about how we read and what others have reported about their thoughts while reading (Hartman, 1991a, 1991b), it seems that much of what good readers do while reading is to connect and relate ideas to their previous reading experiences over time. The net effect of these connected and accumulated readings is that a reader's understanding and response transcends that of any single passage. There is also evidence that these multi-textual encounters vary somewhat across cultures. For example, readers from some countries subscribe to several newspapers, reading across sources to more fully understand an event; whereas the practice of readers in other countries is to read a single newspaper account (Resnick, 1990). In short, school-based instructional practice treats reading as a single, isolated instance; whereas in life it is an open, ongoing series of connections and updates that are tied to a context.

Historically, a number of progressive educators have expressed concern about this overemphasis on local reading in schools and have offered various approaches for helping students learn to read across texts. However, these efforts to expand the role of the reader were short lived (e.g., Hatfield, 1935; Henry, 1974; Weeks, 1936). Today, there is renewed interest in students making meaning from multiple texts, this time in the guise of literary theory. Using the intertextual metaphor, "where readers transpose texts into other texts, absorb one text into another, and build a mosaic of intersecting texts" (Hartman, 1991a,

p. 171), educators are looking again at readers reading across textual boundaries (e.g., Beach, Appleman, & Dorsey, 1990; Bloome, 1989a, 1989b; Cairney, 1990, 1992; Rogers, 1988; Rowe, 1987; Short, 1991, 1992; Thomson, 1987). Despite this renewed interest, however, the single-passage paradigm persists in the practice of reading.

Therefore, recognizing the pervasiveness of this unnecessarily confining conception of the reading process, in this report we address anew the question: How can we best arrange opportunities for students to read *across* texts? Given the shifting perspectives and climate of the last decade, as well as a wealth of new information regarding teaching and learning, the time seems right to revisit this question. Because we see a number of elements to consider when planning and implementing activities that facilitate reading across texts, we have developed four questions that are helpful when making decisions about these activities. Following a discussion of these questions, which are informed by our own reading and experiences across many textual and contextual sources, we conclude the report with remarks that provide some perspective on getting started.

Four Decision-Making Questions

Arranging opportunities for students to think about how ideas, people, places, events, and themes are related, connected, and linked *between*--as well as *within*--multiple texts requires more than a series of prescribed steps. The contingencies that are part of engaging students in conversations and dialogues *among* textual resources require a guiding framework that offers variety, stimulation, and flexibility. The four scaffolding questions we discuss below promote a variety of stimulating approaches for reading across texts while providing a flexible framework. The questions are summarized in Figure 1, along with the decision-making possibilities related to each. Taken together, the continua and categories in this figure provide an underlying structure for orchestrating activities in which students read their way across multiple texts.

[Insert Figure 1 about here.]

What Types of Texts Can Be Used?

There are two points to consider when thinking about what text types to use. The first has to do with what constitutes a text. Typically, a *text* means a textbook, a section of a passage, or the print on a page. These linguistic types are the most common and familiar meanings applied to the label *text*. There is, however, a much broader definition of the word that includes both linguistic and nonlinguistic text types. Given this broader conception, a text does not have to be confined to the boundaries of printed language; it can be art, music, drama, a gesture, an utterance, personal experience, and so on. In fact, anything that signifies meaning is a text (Beaugrande, 1980; Rowe, 1987; Siegel, 1984).

Ultimately, this more inclusive conception of text greatly extends the types of resources that students can "read across." For our purposes then, it is helpful to think of the textual resources students will encounter as ranging from *linguistic* to *nonlinguistic* (see Figure 1). Linguistic texts include written materials such as stories, chapters, articles, poems, and essays. Print on a page, from which meaning can be constructed, would fall at the left end of this continuum. By extension, nonlinguistic texts include other types of materials that can be *read*, such as film, video, drama, dance, music, photography, or painting. In a broad sense, meaning also can be constructed from these types of texts.

The second point to consider when thinking about text types is the full range of *genres* that are included in this expanded notion of text. For instance, fiction, non-fiction, and fantasy are commonly thought of as linguistic genres. But nonlinguistic textual genres also include additional distinctions such as comic, tragic, and absurd stagings in drama; impressionistic, realistic, and surrealistic styles in art; and folk, jazz,

and rap forms in music. Certainly, there is overlap among some of these text type genres, but the unique aspects of each contribute to that which is absent in the others.

It is important to note here that two things will be gained by adopting this more inclusive conception of text types and genres. The most transparent is the greater number of textual sources students can make use of while exploring a topic, theme, issue or other organizing aspect. But a more opaque reason has to do with the nature of students' learning. Before students enter formalized schooling they move naturally and easily among linguistic and nonlinguistic types of texts. In fact, evidence suggests that in the early grades they still have the facility to maneuver very easily among texts of all types (Cairney, 1990; Rowe, 1987; Short, 1986). For various reasons, however, students *unlearn* this facility as they move through school, which privileges verbocentric modes of communication--primarily through linguistic texts. By revaluing the full range of text types and genres across which students can read in school, we capitalize on students' abilities to make sense of themselves and their world across the full spectrum of textual resources.

For many teachers, identifying textual resources has been a frustrating and time-consuming process. We have found a number of books and periodicals that help streamline the search for linguistic and nonlinguistic texts on specific topics, themes, characters/persons, and events. These resources are listed in the appendix, along with a brief description of the information provided in each index or periodical. In addition to these resources, the expertise of school or community librarians, colleagues, and students will lead teachers to the location of additional texts.

What Are Ways to Arrange Texts?

Creating an intertextually rich environment is essential for helping students learn to read across texts. The object is to arrange a set of texts that are potentially rich with connections and that complement teaching goals and objectives as well as students' responses and interests. Although there are no hard and fast rules for arranging texts, we have found a number of useful ways to think about organizing them. One way to arrange texts is by *text type*. Several combinations are possible. For instance, a collection of linguistic texts (2 or 3 short stories) that are thematically related, a hybrid of linguistic and nonlinguistic texts (a textbook chapter, a diary entry, and a film) that are topically related, or strictly nonlinguistic texts (a photograph, a work of art, and a sculpture) arranged around an issue. Although the use of linguistic textual collections may be preferred in traditional school-based settings, the other possibilities are necessary to expand the repertoire of text type arrangements that teachers can use to help students connect ideas and recognize conversations across texts.

A second way to think about arranging texts is by *structure*. Whereas there are text structures for thinking about the way elements *within* narrative, procedural, and expository texts are related (See Bovair & Kieras, 1991; Graesser, Golding & Long, 1991; Weaver, & Kintsch, 1991), we have found several analogs useful for thinking about the underlying structure *between* texts (Hartman & Hartman, 1994). The five structures listed below represent a kind of intertextual syntax or grammar for textual arrangements (see Figure 1).

Companion texts. *Companion texts* introduce students to the elasticity of textual boundaries. These are texts that an author intended to be read as a collection. Maurice Sendak's *Where the Wild Things Are* (1963), for example, is widely read and used, and a favorite of teachers and students. But it is usually read alone, not with the other two books in the trilogy: *In the Night Kitchen* (1970) and *Outside Over There* (1981). At first glance these three books, which were published in three different decades, appear unrelated; the three child characters exist in three different times and places and have little to do with each other. But a closer reading across the texts reveals some very interesting connections. Sendak himself has identified the three picture books as a trilogy, and he admits that they can be read as a set of variations that re-work basic ideas and themes (Cott, 1983).

By reading across companion texts, students learn that authors explore ideas or themes in many guises. They come to see that texts grouped together can make statements, such as about the human condition. Students can also learn that authors refer and allude to their other texts--a literary device often neglected in elementary reading. We find that students enjoy discovering these intertextual references, such as when Ponyboy, from S. E. Hinton's *The Outsiders* (1967), shows up in another Hinton book, *That Was Then, This Is Now* (1971).

Complementary texts. Other textual arrangements, not intended to be read as a trilogy or series, can be assembled to explore various aspects of a topic or theme. We call these *complementary texts*, because the textual resources are arranged in such a way as to explore enhancing and supportive aspects of a topic or theme. Because a single text rarely presents all the developmental and conceptual complexities of a given topic, reading across texts that represent the breadth and depth of a topic provides students with varied and repeated opportunities to see the multifaceted nature of that topic.

One such effort is the HEARTWOOD Project (Flach, Gettleman, Lanke, & Wood, 1990), a values-based read-aloud program that uses children's literature to encourage discussions about ethical issues. The books used in the program are organized around seven themes (courage, loyalty, justice, respect, hope, honesty, and love), and include suggestions for discussing the complementary linguistic texts. The attribute of *respect*, for example, includes a book list of stories such as *The Story of Johnny Appleseed* (Aliki, 1963), *The Woman of the Wood: A Tale from Old Russia* (Black, 1973), *The Man Who Could Call Down Owls* (Bunting, 1984), *An Indian Home: Tulu's Story* (Dasgupta, 1988), *Buffalo Woman* (Goble, 1984), *Please Don't Tease Me* (Madsen & Bockoras, 1980), *The Legend of Food Mountain* (Rohmer, 1982), and *Cornrows* (Yarbrough, 1979). Each of these titles explores the many aspects of showing consideration and appreciation for someone or something in various contexts.

As we mentioned earlier, sets of complementary texts can be assembled for students to read across. For example, we have assembled texts for young children based on the mathematical concept of "number sense," with a focus on large numbers such as million, billion, and trillion. Among the complementary texts we gathered are Wanda G'ag's *Millions of Cats* (1963), an information book titled *How Much is a Million?* (Schwartz, 1985), and an information article of the same title (Goins, 1975). We also included *The Story of Numbers* (Lauber, 1961), a historical account of how large numbers developed, and another, most unusual book filled with one million dots (Hertzberg, 1970). It is important to note that exploring a mathematical concept such as number sense is not a free-floating idea, but is grounded in the National Council of Teachers of Mathematics' standards for K-4 mathematics curriculum (National Council of Teachers of Mathematics, 1989).

Synoptic texts. For another textual arrangement, select a single story or event and read across the versions, variations, and accounts of it. We think of these as *synoptic texts*, akin to the different religious books and letters that Biblical and Koranic schools use when they examine the same event or idea across various sources. Outside of religious texts, the story of *Cinderella* provides a good example of synoptic texts, as some 700 versions and variants of the story are said to exist in linguistic form (Behrens & Rosen, 1985). A number of sources list versions of *Cinderella* suitable for elementary students. Among the best are the lists provided by Lehr (1991), and by Worthy and Bloodgood (1993). By exploring the synoptic connections among *Yeh-shen* (Ai-ling, 1982) (China), *Princess Furball* (Huck, 1989) (Germany), *Vasilisa the Beautiful* (Whitney, 1970) (Russia), *Moss Gown* (Hooks, 1987) (Southern U.S.), and *Mufaro's Beautiful Daughter* (Steptoe, 1987) (Africa), students not only read across the texts but also cultures, and learn how a story is refracted through various cultural lenses. The synoptic readings of *Cinderella* can be further extended so that students read across such nonlinguistic texts as Rogers and Hammerstein's (1964) musical and dramatic production of the story, *The Berlin Comic Opera's* (1986) dance interpretation of the fairy tale, and the illustrations in the versions mentioned previously.

Conflicting texts. Another arrangement is that of *conflicting texts*. The intent of this arrangement is to assemble texts that present problematic or alternative perspectives on the same topic, theme, event, or idea. These disparate views are the focal point when students hear the traditional version of *The Three Little Pigs* (Galdone, 1970) with a version in verse (Unknown Author, 1962) and the wolf's side of the story (Scieszka, 1989). For older students, moving beyond the textbook to other resource texts expands their views of events and people. The death of General James Wolfe at the battle of Quebec during the French and Indian War serves as an interesting example. A disruptive textual arrangement might include accounts of Wolfe's death as mentioned in a social studies textbook, as described in a children's periodical (Collins, 1991), as discussed in trade books (Henty, 1961; Marrin, 1987; Ochoa, 1990), as painted by West (1770), and as retold by a historian (Schama, 1991).

Rereading texts. In a final twist to arranging texts, students can visit and revisit the same text several times. From our experience, asking students to reread something is often greeted with very little enthusiasm. But if presented in the right way, we find most resistance dissipates. One of the more compelling ways we've found to dissipate student resistance to rereading a text is to engage them in seeing how their thinking changes over time. One way to index this change is by using a *book-ends* approach, where the first and last texts that students read are the same one. For example, you might begin by reading aloud to students Grimm's (1984) version of *Rapunzel*, followed with versions by Basil (1981) and Rogasky (1982). Then, return to Grimm's version, encouraging students to see how their thinking about this text has changed, if at all, since their first reading of it. A variation on this approach is to have students themsevles choose a text to be reread from those they have already read.

Rereading, of course, need not always entail the entire text nor the same mode. For example, students may listen to an excerpt of the text being read aloud on a second "reading." And rereading need not be for the same purpose. Students often find it interesting to follow a minor character in a story or note the author's description of the setting during a subsequent reading. Clearly there are many ways to and reasons for leading students back through a previously read text.

Another, more long-term, way to index this change is to have students reread the same text across several grades. A text such as *Charlotte's Web* (1952), for example, can be read by (or to) students once each year, as students gauge the changes they see in their understanding and responses to the story. It is very important to have some kind of written record of each student's yearly readings to which they can refer, as this provides a concrete opportunity for them to see themselves maturing as readers and thinkers. By taking this longer view of rereading, a text becomes a yardstick against which students can "measure" their growth as readers.

In the end, regardless of how texts are arranged, the overriding concern should be on how well a cluster of texts provide an intertextually rich environment for students to make connections. As one might expect, some connections will be more obvious to some students than to others. The key is to persist and explore the many possible ways texts of all types complement and challenge the concepts at hand. Encourage students to do the same.

In What Activities Can Students Engage?

There are a variety of activities that enhance students' encounters with multiple texts. We find it helpful to think of these activities as ranging from *closed-ended* to *open-ended* (see Figure 1). Closed-ended activities are those that specifically define the range of potential connections to which students are to attend across texts. For versions of *Jack in the Beanstalk* (e.g., Cauley, 1983; De Regniers, 1987; Gruenberg, 1933; Harris, 1807/1974; Kellog, 1991), a closed-ended activity would be to limit students to the texts that have been provided and to pose a question such as "Why did Jack go up the beanstalk for the third time?" before students make their way through the three versions of the story. By

preselecting the texts to be read and posing such a question beforehand, the range of potential connections is limited to those that deal with Jack's motives for his third ascent.

In contrast, open-ended activities define less specifically, if at all, the initial texts to be read and the types of connections students are to make. The intent with these activities is for students to realize and define connections on their own terms, with little direction from the teacher. An open-ended activity that uses the same *Jack in the Beanstalk* versions would direct students to look for their own connections between the texts, and then to read beyond them for additional texts of their own choosing that they think relate to their emerging understandings and responses. For example, students might discover and make their way through related texts about other giants (Adams & Atchinson, 1926; Naden, 1979) and other characters who have encountered beanstalks (Briggs, 1970), as well as informational texts about bean plants (Black & Huxley, 1985; *Children's Britannica*, 1988). By encouraging students to read beyond the starter texts and to negotiate connections for their own purposes, a much broader range of potential connections are possible than those conceived of in a lesson plan, teachers' manual, or curriculum guide.

Also, when students first begin to make links between texts in more open-ended activities, often they are inclined to find the "right" links, that is, those sanctioned by the teacher. Therefore, students should be encouraged to look for their own links between texts. By putting students in charge and helping them to view the process of reading across texts as an open, ongoing construction of meanings, they will be captivated by a much larger vision of reading than that circumscribed by "local reading."

How Can Outcomes Be Represented?

A final consideration are the products, artifacts, or outcomes that students construct for representing their understandings of and response to having read across texts. Our emphasis has been upon encouraging students to use a variety of forms to represent their new ideas, primarily because classrooms that narrowly define how students can demonstrate their academic ability produce many undesirable effects on learning and socialization (see Rosenholtz & Simpson, 1984). On the other hand, classrooms that define academic ability in broader terms are more accommodating to students' various learning and interactional styles.

Therefore, our discussion about outcomes introduces various ways to represent student understandings and responses. The many modes by which outcomes can be expressed range from *uni-medium* to *multi-media* (see Figure 1). Uni-medium outcomes usually are expressed in isolation or minimally used together, such as talking, singing, writing, or drawing connections that students make across textual resources: a student might informally talk with others about the texts they have read; write a story, poem, or song; draw, sketch, or paint pictures or make semantic maps.

Moving toward more multi-media modes of expression involves combining some of these activities--like writing a report and presenting it to the class, or sketching connections discussed during a small-group conference session. Even more involved expression modes encourage students to symbolize their thoughts by enacting or reconstructing connections across texts. For example, students can enact a play they have written (complete with props, setting, and music) after reading across a linguistic textual version of *Peter and the Wolf* (e.g., Chappel, 1981), a version that includes excerpts of the musical score along with the linguistic text (Voigt, 1980), as well as nonlinguistic textual versions: a traditional narrated classical recording (Prokofiev, 1984), a more contemporary jazz rendition (Van Ronk, 1990), and a full-length animated film (Disney, 1982).

In addition, students can reconstruct textual connections through the use of projects (Hartman, 1991; Katz & Chard, 1989). Projects are "in-depth investigations of interest to children that can last from a few days to several months" (Hartman & Eckerty, in press). For example, after reading across such books as *One Day in the Tropical Rain Forest* (George, 1990), *Rain Forest Secrets* (Dorros, 1990), *The*

Great Kapok Tree (Cherry, 1990), *Where the Forest Meets the Sea* (Baker, 1987), as well as articles such as *Tropical Rain Forests: Life at the Maximum* (Batten, 1991), *What's the Difference Between a Rain Forest and Other Forests?* (Fairley, 1990), and *The Nature of the Rainforest* (Crabtree, 1990), students can construct a model of a rain forest in one section of the classroom that synthesizes information from across the source texts.

It is important to note here that multi-media approaches not only accommodate an expanded role of the reader, but require an accompanying reconceptualization of classroom space and the teacher's role in the classroom. The classroom becomes more than a place where students learn at desks and tables and post their work on the walls. One must envision the classroom as part museum, publishing house, think tank, writers' workshop, artists' studio, theater, drafting room, computer lab, library, bookstore, gallery, recording studio, and more. As a result, the teacher's role becomes that of curator, impresario, editor, futurist, therapist, director, producer, media resource specialist, salesperson, engineer, and so on. Clearly, these decisions will hinge partly upon how the activity complements the curriculum goals and objectives, and students' interests.

Final Remarks

As we have argued, local reading by itself has created a distorted view of reading in schools. Just as a camera lens magnifies details to the point of blurring the background, so can a text can be magnified to the point where its context becomes a blur. Textual distortion is the result from too close a view.

Therefore, our purpose in this report has been to provide a wider angle on reading by stepping back and addressing the question: How can we best arrange opportunities for students to read *across* texts? The four decision-making questions we put forward are intended as a kind of instructional scaffolding for constructing comprehension and response experiences for students as they read across texts in many different ways. In short, they are intended to help plan and orchestrate activities that reflect a much larger vision of reading than that circumscribed by local reading.

Accompanying this larger vision of reading is an expanded conception of readers. Classrooms become places where students' reading of one text leads to another and another, back and forth across history and across languages and cultures. Students are challenged and surprised so often by unexpected, serendipitous linking discoveries in their reading, that they must continually revise their understandings and responses to previous texts. In such classrooms, students exploit the rich literary and artistic possibilities within, across, and beyond texts, and spend their days immersed in works that can be traversed in one direction, and then in another . . . and still another. In the fullest sense, this is what it would mean to become a nation of readers.

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General James Wolfe's Death at Quebec

Collins, J. R. (1991, April). The capture of Quebec. *Cobblestone*, 38-43.

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Schama, S. (1991). *Dead certainties: Unwarranted speculations*. New York: Knopf.

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Jack and the Beanstalk

Adams, K., & Atchinson, F. E. (1926). *A book of giant stories*. New York: Dodd, Mead & Co.

Black, D., & Huxley, A. (1985). *The world of science: Plants*. New York: Facts On File Publications.

Briggs, R. (1970). *Jim and the beanstalk*. New York: Coward-McCann.

Cauley, L. B. (1983). *Jack and the beanstalk*. New York: G. P. Putnam.

Children's Britannica. (1988). New York: Encyclopædia Britannica.

De Regniers, B. S. (1987). *Jack the giant-killer.* New York: Atheneum.

Gruenberg, L. (1933). *Jack and the beanstalk: A fairy opera for the childlike in three acts and thirteen scenes.* Boston, MA: C. C. Birchard.

Harris, J. (1974). *The history of Mother Twaddle and the marvelous achievements of her son Jack.* (Original work published 1807.) New York: Seabury Press.

Kellogg, S. (1991). *Jack and the beanstalk.* New York: Morrow Junior Books.

Nanden, C. J. (1979). *I can read about all kinds of giants.* Mahwah, NJ: Troll.

Number Sense: Millions, Billions, Trillions

G'ag, W. (1928). *Millions of cats.* New York: Coward, McCann & Geoghegan.

Goins, E. H. (1975). How much is a million? *Cricket, 2*(9), 20-21.

Hertzberg, H. (1970). *One million.* New York: Gemini Smith.

Lauber, P. (1961). *The story of numbers.* New York: Random House.

Schwartz, D. M. (1985). *How much is a million?* New York: Lothrop, Lee & Shepard.

Peter and the Wolf

Chappell, W. (1981). *Peter and the wolf.* New York: Schocken Books.

Disney, W. (1982). *Peter and the wolf.* In Disney's Storybook Classics, Buena Vista, CA: Buena Vista Home Video.

Prokofiev, S. (1984). *Peter and the wolf: Opus 67/Prokofiev.* New York: RCA Red Seal. [narrated by David Bowie; conducted by Eugene Ormandy]

Van Ronk, D. (1990). *Peter and the wolf play jazz.* Waterbury, VT: Silo/Alcazar.

Voigt, E. (1980). *Peter and the wolf.* Boston, MA: David R. Godine.

Ponyboy

Hinton, S. E. (1967). *The outsiders.* New York: Viking Press.

Hinton, S. E. (1971). *That was then, this is now.* New York: Viking Press.

Rain Forest

Baker, J. (1987). *Where the forest meets the sea.* New York: Scholastic.

Batten, M. (1991, July). Tropical rain forests: Life at the maximum. *Dolphin Log*, 4-5.

Cherry, L. (1990). *The great Kapok tree: A tale of the Amazon rain forest.* San Diego, CA: Harcourt.

Crabtree, M. (1990, January 12). The nature of the rainforest. *Science World*, 6-7.

Dorros, A. (1990). *Rain forest secrets.* New York: Scholastic.

Fairley, S. (1990, September). What's the difference between a rain forest and other forests? *Owl*, 6-7.

George, J. C. (1990). *One day in the tropical rain forest.* New York: HarperCollins.

Rapunzel

Basil, G. (1981). *Petrosinella.* London: Frederick Warne.

Grimm, J., & Grimm, W. (1984). *Rapunzel.* Mankato, MN: Creative Education.

Rogasky, B. (1982). *Rapunzel.* New York: Holiday House.

Respect (HEARTWOOD Project)

Aliki (1963). *The story of Johnny Appleseed.* New York: Prentice-Hall.

Black, A. D. (1973). *The woman of the wood: A tale from old Russia.* New York: Holt, Rinehart & Winston.

Bunting, E. (1984). *The man who could call down owls.* New York: Macmillan.

Dasgupta, D. (1988). *An Indian home: Tulu's story.* New York: Hampstead Press.

Goble, P. (1984). *Buffalo woman.* New York: Bradbury Press.

Madsen, J. M., with Bockoras, D. (1980). *Please don't tease me.* Valley Forge, PA: Judson Press.

Rohmer, H. (1982). *The legend of food mountain.* San Francisco, CA: Children's Book Press.

Yarbrough, C. (1979). *Cornrows.* New York: Coward-McCann.

Sendak Trilogy

Sendak, M. (1963). *Where the wild things are*. New York: Harper Trophy.

Sendak, M. (1970). *In the night kitchen*. New York: Harper & Row.

Sendak, M. (1981). *Outside over there*. New York: Harper & Row.

The Three Little Pigs

Galdone, P. (1970). *The three little pigs*. New York: Seabury Press.

Scieszka, J. (1989). *The true story of the three little pigs*. New York: Viking Kestrel.

The three little pigs, in verse. (1962). New York: Viking Press.

Figure 1

Four Decision-Making Questions for Reading Across Texts

What types of texts can be used?

|----------|
linguistic nonlinguistic

What are ways to arrange the texts?

companion	complementary	synoptic	disruptive	rereading	other

What activities can students engage in?

|----------|
close-ended open-ended

How can outcomes be represented?

|----------|
uni-medium multi-media

Appendix

Resources for Locating Linguistic Texts

Books

Book Links. American Library Association.

A bimonthly magazine that provides regular columns and special feature articles, including features that organize books around particular topics and themes. These feature articles often provide background information on the topic or theme and a brief summary of the book's content.

Bowker, R. R. (1991-92). *Children's books in print: Subject guide - A subject index to children's books*. New Providence, NJ: R. R. Bowker.

This single-volume book provides a comprehensive yearly subject index for children's books in print. It is the companion to *Children's Books in Print*.

Brewton, J. E., & Brewton, S. W. (1942, 1954, 1965, 1972). *Index to children's poetry*. New York: H. W. Wilson.

This multi-volume series provides an index to children's poetry by title, subject, author, and first line. The 1972 volume's title is *Index to Poetry for Children and Young People*, and adds G. Meredith Blackburn III as an author.

The Bulletin. The University of Chicago Press.

A monthly periodical that provides bibliographic information and a summary for new children's books in print. While it does not organize the books topically or thematically, it is a convenient way to keep updated with newly published linguistic texts.

Dreyer, S. S. (1977, 1981, 1985, 1989). *The bookfinder (Volumes 1-4)*. Circle Pines, MN: American Guidance Service.

This multi-volume series provides an extensive section of subject headings, where you can look up topics ranging from gender role identity to gangs to guilt. Also listed are the titles and authors of books related to that particular topic or theme, as well as a brief summary of each book.

Lima, C. W., & Lima, J. A. (1989). *A to zoo: Subject access to children's picture books, 3rd Edition*. New York: R. R. Bowker.

This single-volume book provides an extensive section of subject headings, where you can look up topics ranging from love to people with handicaps to war. Also listed are the titles and authors of books related to that particular topic or theme.

Pilger, M. A. (1988). *Science experiments index for young people*. Englewood, CO: Libraries Unlimited.

This single-volume book provides an index to experiments and activities--ranging from very simple to complex--found in elementary and intermediate science books.

Sell, V., Smith, D. B. F., O'Hoyt, A. S., & Bakke, M. (1957). *Subject index to poetry for children and young people*. Chicago, IL: American Library Association.

A single-volume book provides a subject matter index to poetry, arranged under topics that are related to common curricular topics and themes.

Smith, W. J. (Ed.). (1973). *Granger's Index to Poetry (6th Ed.)*. New York: Columbia University Press.

A single-volume index of traditional poetry by indexes poems by subject, author, title, and first line.

Van Meter, V. (1990). *American history for children and young adults*. Englewood, CO: Libraries Unlimited.

A single-volume book that provides an annotated bibliography of recently recommended nonfiction and fiction trade books relating to U.S. history for students grades K-12, arranged chronologically and by subject.

Periodicals

Children's Magazine Guide: Subject Index to Children's Magazines. R. R. Bowker.

A monthly periodical guide that indexes articles published in children's magazines by subject. At the end of every year a compilation issue is published of the preceding 12 issues.

Gilbert, M. G. (1989). *National geographic index: 1888-1988*. Washington, DC: The National Geographic Society.

This single-volume book provides an index to authors, photographers, subjects, and titles in the first 100 years of the *National Geographic* magazine.

Plays: The Drama Magazine for Young People. Plays, Inc.

A monthly periodical that publishes plays for children of all ages. At the end of each volume year a subject index is provided, as well as other play materials available through the publisher.

Yaakov, J. (1991). *Children's catalog* (16th ed.). New York: H. W. Wilson.

This book indexes magazines and books for children from preschool through sixth grade by subject, title, and author.

Resources for Locating Nonlinguistic Texts

Art

Burroughs, L. (1988). *Introducing children to the arts: A practical guide for librarians and educators*. Boston, MA: G. K. Hall.

This book provides ideas for introducing architecture, art, dance, music, poetry, story, and theater into the curriculum. Includes listings for books, film, music, videos, and poetry.

Fine art books for young people. (Series). Minneapolis, MN: Lerner Publications.

A series of books that focus on various topics, themes, people, or animals in art, such as American history, Black people, birds, politics, horses, cities, cats, work, etc.

Goldstein, E. (Series). *Let's get lost in a painting*. Champaign, IL: Garrard Publishing.

A series of books that focus on one work of art, analyzing it in detail for the novice. A helpful tool in learning how to "read" works of art.

Richardson, W., & Richardson, J. (1991). *The world of art through the eyes of artists*. Chicago: Childrens Press.

A series of books that focus on various topics, themes, people, or animals in art, such as families, animals, cities, entertainers, the natural world, water, etc.

Cassette/CD/Record

Bowker, R. R.(1991). *On cassette: A comprehensive bibliography of spoken word audiocassettes*. New York: R. R. Bowker.

This single-volume book provides a listing of cassette tapes by means of a very general subject index.

Schwann record and tape guide. (617) 437-1350.

A monthly periodical guide that references recently recorded music for retailers and consumers. The guide includes sections for children's music, as well as music from musicals, movies, and TV shows. A more recently created Schwann periodical focuses on CDs (*Schwann Compact Disc Catalog*).

Words on tape. (1988). Westport, CT: Meckler Publishing.

This single-volume book provides an index to commercially available books on cassette tape by title, author, and subject.

Computer Software

Buckleitner, W. (1992). *High/Scope buyer's guide to children's software*. Ypsilanti, MI: High/Scope Press.

This single-volume book reviews over 500 early childhood software programs.

Neill, S. B., & Neill, G. W. (1989). *Only the best: The cumulative guide to highest-rated educational software--preschool - grade 12*. New York: R. R. Bowker.

This single-volume book provides an index to educational software programs that have met certain selection criteria (only about 5% of the software available to date meet the criteria). The software is organized by subject area. The authors also publish a yearly index that evaluates new software.

Music

Green, J. (1989). *Green book: Songs classified by subject (3rd ed.)*. Smyrna, TN: Professional Desk References.

This single-volume book provides an extensive listing of contemporary popular songs indexed by subject.

Lax, R., & Smith, F. (1989). *The great song thesaurus (2nd ed.)*. New York: Oxford University Press.

This single-volume book also provides an extensive listing of contemporary popular songs indexed by subject.

Snow, A. (1988). *Index of songs on children's recordings*. Eugene, OR: Staccato Press.

This single-volume booklet provides a selective list of children's recordings found in most public library collections. Recordings are indexed by song title and performer.

Photographs

Smith, C. (1990). *American historical images on file: The faces of America I & II*. New York: Facts On File.

These large 3-ring binders provide copyright-free reproducible photographs and illustrations of individuals from American history with brief biographical information, accompanied by an index.

Video/Film

Bowker, R. R. (1990). *Bowker's complete video directory - Volume 1: Entertainment*. New York: R. R. Bowker.

This single-volume book provides an extensive listing of contemporary entertainment videotapes indexed by subject.

Bowker, R. R. (1990). *Bowker's complete video directory - Volume 2: Educational/Special Interest*. New York: R. R. Bowker.

This single-volume book provides an extensive listing of contemporary educational/special interest videotapes indexed by subject.

Moss, J., & Wilson, G. (1992). *From page to screen: Children's and Young adult books on film and video*. Detroit, MI: Gale Research.

This single-volume book provides information about film, video, and laserdisc adaptations of books read by students K-12.

Multipurpose Resources for Locating Linguistic and Nonlinguistic Texts

Cleaver, B. P., Chatton, B., & Morrison, S. V. (1986). *Creative connections: Books, kits, and games for children - A sourcebook.* New York: Garland.

This book provides a list of reference guide for books, kits, and games for children.

Hunt, M. A. (Ed.) (1983). *A multimedia approach to children's literature (3rd ed.).* Chicago, IL: American Library Association.

This single-volume book provides a selective list of films, video cassettes, filmstrips, and recordings that are based on children's books.

Jones, B. J.(1988). *Children's media market place (3rd ed.).* New York: Neal-Schuman.

This single-volume book is a directory of sources for locating children's materials, including books, software, audiovisuals of all types, television and radio programs, and periodicals.

Winkel, L.(1984). *The elementary school library collection: A guide to books and other media (14th ed.).* Williamsport, PA: Brodart.

This book indexes books and other media for elementary school aged children by subject, title, author, grade level, and genre.

Author Note

We gratefully acknowledge the careful reading and editorial feedback provided on earlier versions of this manuscript by Mary Renck Jalongo and Laurie Stamp at Indiana University of Pennsylvania, Rick Donato and many of the graduate students in the Language and Literacy Program at the University of Pittsburgh, Carol Hicks of the Pittsburgh Public Schools, Marcia Umland of Vista Primary School in Albany, California, and many of the graduate students in the Education in Literacy and Language Program at the University of California, Berkeley.